

Tonto's back and he's mad as hell

by Chris Cavanagh

Mass-media lies, 'imperialist' violence against the poor, and the colonial mentality are some of the provocative issues you will find in *Lone Ranger in Pakistan* by Julian Samuel, a Montreal filmmaker/critic originally from Lahore, Pakistan. Rising above these themes, however, is the anger that suffuses every word, phrase and image in this collection.

Julian gives graphic descriptions of events, real and fictitious, reporting and illustrating the violence done to the poor by the rich. I believe that most attempts to convey this violence with words and images are inadequate in moving people to respond to this violence in a constructive fashion.

But perhaps you can get a glimmer of the passionate anger of Third World oppressed if you take a careful look at the self-righteous defensiveness you may muster in

response to Julian's poetry.

I think it is very important to respect the anger that is found in Julian's art. It is not a simple task, nor should it be, to respect this emotion. Respect is achieved through shared experience or education (neither of which is an easy road) and, since most Canadians are not Third World oppressed, education is what most of us must undertake to acquire it. The first step towards this respect is developing an understanding of the anger seen in *Lone Ranger in Pakistan*.

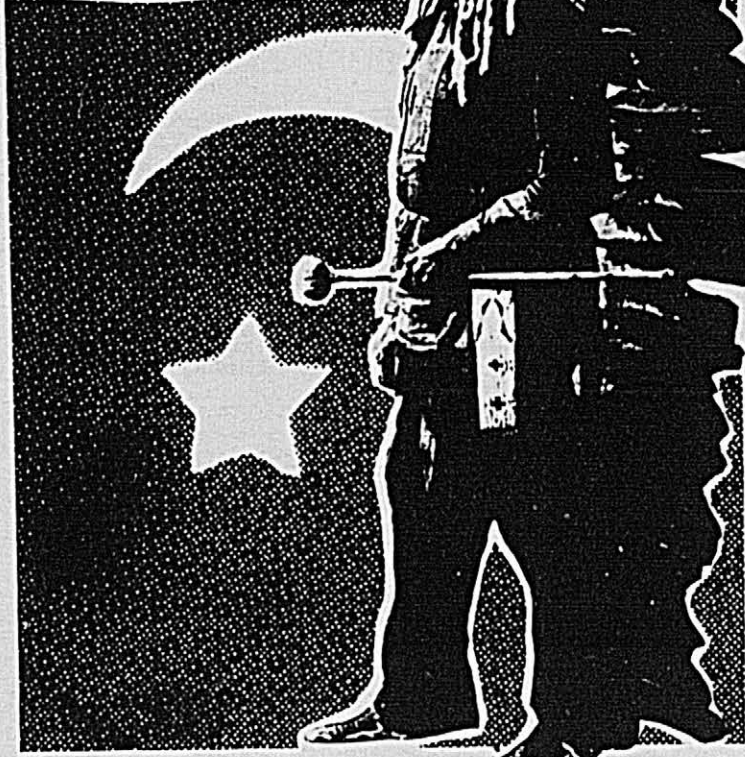
The passion of Julian's poetry is akin to that I have found in the works of black psychiatrist, Franz Fanon; Uruguayan writer, Eduardo Galeano; assassinated Guyanese anthropologist, Walter Rodney; and, most recently, in the poetry of Native American women such as Doris Seale, who says in one poem: "There's nothing give you more trouble / Than a woman with something on her mind / And nothing left to lose."

"Our shortage of peas produced / the industrial revolution. / Our marrow burned the skies over great Britain," writes Julian, in *Did the Silk Routes Develop the Arms Industry or Spinning Beach Balls*.

The anger expressed in these lines is a shadow of that which moves people to bomb civilians, massacre native peoples, or volunteer to a suicide mission of hijacking or murder. Michael Lebron, in his work *An Angel of God*, says of third world people: "(Philanthropic campaigns) often (fail) to prevent women and children from leading attacks on

power stations and police barracks. They view charity as nothing more than the return of a tiny amount of the huge sums that, over the centuries, have been withheld from the farmhands."

Julian's anger is that of the centuries-long oppressed who



have been denied a voice amongst themselves and on the world stage. The imposition of this violence has barely been abated in 1987. Refugees from numerous situations of violence, oppression and poverty arrive in Montreal daily, only to be greeted by racist, stereotypical depictions in the media, discriminatory treatment by immigration officials and others, and the more subtle violence of advertising. They are told in many ways to conform and

assimilate to the Canadian model of a 'good' citizen.

"I am not born in slave country. I am the son of free India. This is my body. This is my soul. This hosiery garment sale is mine. I will sell Rs.150 worth in Rs.35 — Nobody can stop me," responds Julian in *I am not born in slave country*.

Julian's choice in creating poems to express his anger is an important one to consider. "The oppressed always find their voice in the arts," writes Manning Marable on the book jacket, and Julian is in plenty of company in producing angry poems.

Unfortunately, angry poems all too often alienate rather than educate.

Alice Walker's writes in *How*

Poems are Made/A Discredited View: "I know how poems are made / There is a place the loss must go. / There is a place the gain must go. / The leftover love."

Reflecting on Julian's poetry I would dare to add to Walker's poem: "There is a place the frustration must go. / The leftover anger."

"Snakes wrapped around their steel ships. / The beaches of Beirut are not safe for / you bastards anymore," writes Julian in *Did the Silk Routes*.

The second step towards respecting this kind of anger is responding to it. This is a difficult task, made more so by the disjointed imagery and phrasing in much of Julian's work. It seems that he wishes us to sweat a little in digging for the art, in this way communicating some of the difficulty of his struggle in expressing his voice in the language of the oppressor culture. If you commit yourself to this digging there is a chance that you might better understand the difficulty of the struggle against this oppression.

Developing sensitivity and, perhaps, empathy is a valuable lesson that one might learn in reading and critically evaluating Julian's work. The major hurdle to this is the reaction that is inspired by Julian's style which is itself reactionary. Every poem, every image of *Lone Ranger in Pakistan* is a reaction to violence. This reactionary nature gives us only images of people being hopelessly oppressed. There are no positive images of people successfully combatting their oppression. It is a world of hopeless violence and despair that Julian shows us: bomb victims, women

Continued on page 5

The benefits of beer

by J. Peter Nixon

Has your movie fare been reduced to a choice between seeing Captain Kirk save the whales or watching a carnivorous plant devour a dentist?

Are you tired of listening to Paul Simon's *Graceland* for the nth time this week? If so, you might want check out L'Usine this Saturday for a touch of politicized culture: A day of music and films to raise money for a film and speakers series at Café Commun/e.

The event kicks off at noon with a screening of *Dream of a Free Country: A Message from Nicaraguan Women*. Then *Cell 16*, a film about prisons will be shown. Following that will be the films *Incident at Restigouche*, *No More Hibakusha*, and *Abortion: Stories from North and South*, all of which will be shown in French and English.

At 21h00 the music starts with well-known performer Windi Earthworm, and local hardcore favorites Fail Safe. Other artists,

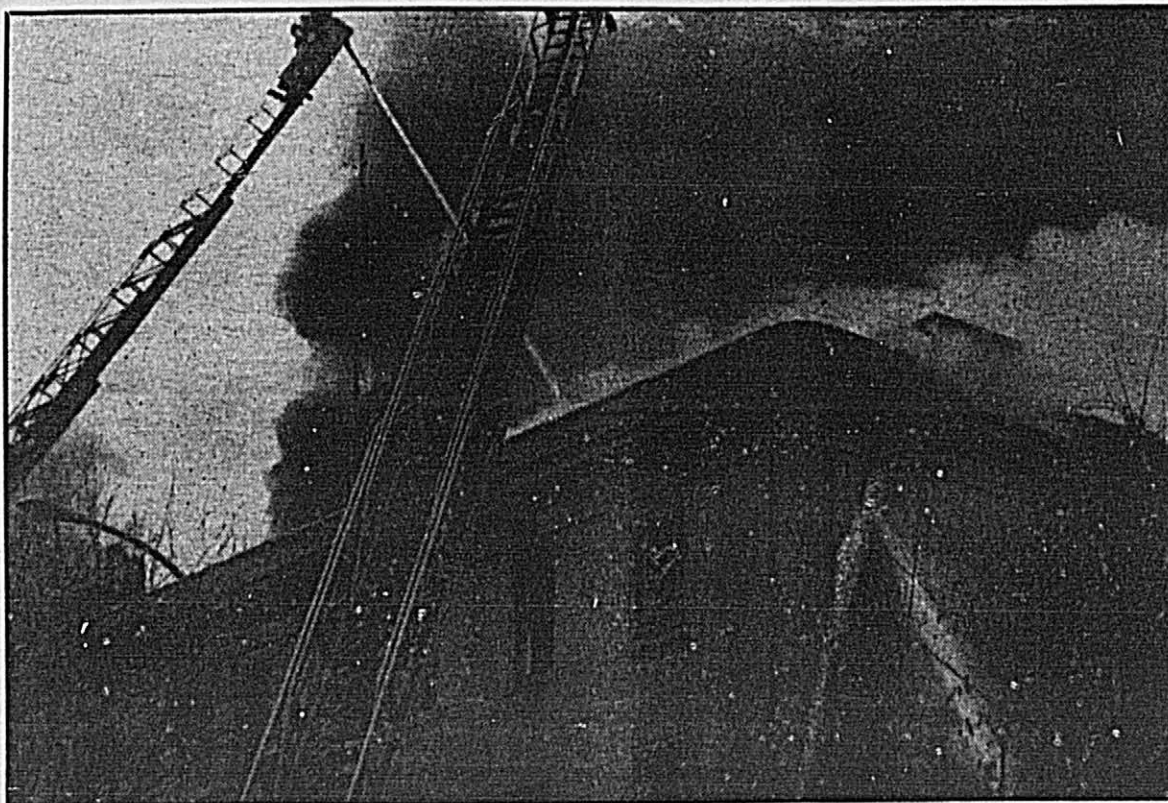
whose names are yet to be announced, will also be appearing.

The money will be going to bringing speakers to the Café Commun/e, a non-profit, self-managed collective café. The café is a second home for community and political groups, activists, and those who like its fine vegetarian and vegan food.

Although not completely sure of the specific topics, café collective member, Carl, stated that the money raised would be used to bring in "speakers and films on Feminism, Animal Rights, Anarchism, and 'combination topics' — like the relation between racism and sexism, capitalism and militarism, that sort of thing."

"We're hoping to alternate films and speakers every week," he added.

The events begin at 12 noon and continue throughout the day at L'Usine, 77 Mont Royal Ouest. Beer and food are on sale after 8 PM. Cost is a mere \$3-5. See you there.



McGill got a bit of smoke yesterday from a fire at the Soviet consulate on La Musée above Dr. Penfield. The fire chief reported no injuries, and no suspicion of arson. According to a police officer at the scene, "(Soviet officials) let the building burn for half an hour before they would let anyone in. There was a guy standing at the door with a shotgun." Pity, the CIA or CSIS would have had a field day going in with the firefighters. A McGill student watching the blaze observed, "Oh cool! This'll probably screw up their communications..."

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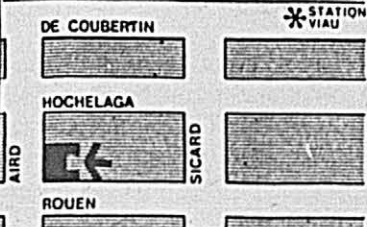
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Revolution on two fronts

by Fatima Jaffer

In the final moments of battle, a commander of former Nicaraguan dictator Anastasio Somoza's National Guard was reluctant to surrender to the Sandinistas — because the Sandinista commandant was a woman.

Women were on the front lines during the revolution, composing 30 per cent of Sandinista fighters.

"We were all proud to have women as commandants," a woman laughs in *Dream of a Free Country*, a National Film Board documentary. The film celebrates the role of Nicaraguan women in the Sandinista revolution that overthrew the U.S.-backed Somoza dictatorship in 1979. The film was presented by the Central America group last Monday in the Union building.

Dream of a Free Country ex-

amines the two-pronged struggle Nicaraguan women face: for equality and for the survival of their country. "Women have always been exploited: The revolution will be their liberation," says one of the women interviewed in the film.

Prior to the revolution, the role of women in Nicaraguan society had been almost entirely domestic and subservient to men. "My husband used to say I was only there to serve him. He dragged me out of church meetings...He'd hit me...I believe in miracles. The revolution changed him," relates one woman.

"Rarely had anyone appealed to our social conscience," said another.

Dream of a Free Country carries a simple message from the Nicaraguan women: the struggle for political and social change

must go on after the revolution. Women can not afford to be ignored again, "If that were to happen...we would lose everything we fought for."

This is the dream of all who fought in this country, women of different social, cultural and ethnic backgrounds who share the same ideals and language. They speak directly to the viewer through a series of interviews, film clips and black and white photographs — images of grim faced women, children looking down rifle sights, or parodying a military march, and the men and women in battle fatigues leaning on their weapons.

Women continue to form the backbone of the armed forces in Nicaragua. They are 47 per cent of the volunteers who spend their spare time in the Militia. There are a greater number of all-women platoons and commandants than in most countries in the world today.

The film focuses on the positive contributions that these women continue to make in the struggle for survival. The Luisa Amanda Espinosa Association of Nicaraguan Women (AMNLAE), named after the first woman killed in battle, is a grass roots organisation made up of women who fought for Nicaragua and are prepared to continue to fight for themselves.

They raise questions on the status of women in the home, the army, the workforce and the social and political affairs of their



country. Half of the heads of Nicaraguan families are single mothers. They fight for child care centres so that they can work, for equality in the workplace, the right to acquire technical skills and education for their children.

In the film, Coco Lopez is asked to coordinate an AMNLAE unit in her neighbourhood. She is told that her lack of education is not important. "Before I'd take care of the house and children. I was completely isolated," she says. "Now it's different. I am a member of the society. I matter."

AMNLAE is inspired by Sandinista ideals. The revolution has been misunderstood by the right as "communist" and by the left as "bourgeois."

"Nobody wants to see it for what it really is — a Sandinista Revolution, a Nicaraguan Revolution," says Sister Patricia, a nun working in Nicaragua.

"We need aid, we need help," she says, adding that they don't

care where it comes from. The U.S. put rigorous conditions on their loans, so Nicaragua turned to the Soviet Union "because they offered it," says Sister Patricia.

Women in Nicaragua travelled many ideological miles during the Revolution. "But in some ways the Revolution was only the beginning of the process."

Dream of a Free Country was also shown recently at the NFB studio, which is highlighting the work of the women's section, Studio D, this month.

This Friday, NFB will be showing two more films. *Speaking of Nairobi* concerns the World Meeting of Women, held in Nairobi in 1985. *No Longer Silent* looks at the situation of women in India.

On Tuesday the 20th, NFB presents two films about mid-life and menopause, *Is It Hot In Here?* and *The Best Time of my Life*.

PLATOON

by Michael W. Gordon

Platoon is a war movie. It is perhaps the first American attempt at portraying the war in Vietnam as it really was — not just the lurid screen version of the American Right's wet dream about a spectacularly muscled Neanderthal equipped with the latest in small arms and a large dose of creative license, crashing through a lost battleground.



Written and directed by Oliver Stone (*Midnight Express*, *Salvador*), this semi-autobiographical film tells the story of a naive 21 year-old college drop-out played by Charlie Sheen, and his trial-by-fire in a American platoon fighting the losing war in South East Asia.

The recurring dilemma in *Platoon* is the plight of a soldier faced with overwhelming violence, paralysing fear, foreign landscape and an apparently purposeless task. He must somehow make a choice in order to justify the killing: either to become barbaric and enjoy it, or to refuse indiscriminate killing and try to preserve the lives of innocent civilians.

Two sergeants in the platoon personify that choice. The first (Tom Berenger) is a ruthless, brutal killing machine. The second, no less skilled in jungle warfare, has retained his sense of morality and ability to trust. He errs on the side of caution in deciding who is the enemy.

After a near-atrocity in a peasant village, the two sergeants find themselves as almost spiritual leaders of two groups within the platoon. The war-within-the war that develops between the two 'camps' is the focus of the rest of the film.

Without fundamentally questioning the American intervention in Vietnam, the film puts us right in the jungle with the men of the platoon. The viewer is presented with the conflict but no effort is made to bring us to any particular conclusion or to place the film in a wider political context. The film is intense, but leaves the viewer with unreconcilable reactions.

The faceless governments responsible for the soldiers on both sides being there to kill each other are left out of the story. The film seems to say "never mind the reasons why. Here are soldiers, barely out of their teens and this is what war is really like."

In no sense of the word could this film be accused of glorifying the role of the soldier or warfare. There are no superheroes, no incredibly stupid enemy troops, just a believable bunch of men fighting a war they had no hand in starting. Although the spectacularly staged fire-fight sequences would probably get Rambo fans intrigued, they would soon be disappointed, for in war people get killed, whether they are 'good guys' or not.

Military matinee at Odeon theatres

by Andrew Flynn

The Canadian military had a brief holiday appearance in the movies.

One-minute commercials publicizing career opportunities for young people in the Canadian Armed Forces were screened before all shows at theatres owned by Cinéplex-Odeon over the holidays.

Cinéplex-Odeon, a national cinema company, agreed to run the ads in keeping with their policy of screening public service advertisements.

Vice-President of Cinéplex-Odeon Quebec, Claude Chabot, said that the decision to run the military ads had come from the main office in Toronto.

Chabot was unsure about the morality of screening military advertising as a public service, and said that though Cinéplex-Odeon Québec had only received six complaints in Québec, "I'm sure it had pissed off many

others."

One complaint came from a woman who had taken her pre-teen son to a Montréal cinema where the ads were being shown. She was angry that young people were being exposed to military propaganda when they were paying for entertainment.

Military propaganda is not new to Montréal movie theatres. Several screenings of *Top Gun*, an American film glorifying the lifestyles of American fighter pilots, were prefaced by speeches from Canadian fighter pilots. The pilots were invited by Paramount Pictures to publicize the movie.

While the pilots were asked to speak about their careers in the Armed Forces, they claimed they were not present as recruitment officers, but only as public relations speakers.

Canadian Forces public relations officer Duchesneau called much of the movie "obvious fiction." He also said, "I don't see

the problem with the pilots' presence" at the movie's screenings.

Duchesneau said that "there was no political implication in the presence of the pilots at the film. It was just a free show."

While the Armed Forces receive a publicity boost from war movies like *Top Gun* and the popular "Rambo" movies that glorify military violence, their legitimacy in running advertisements as a public service organisation is doubtful.

"Even though the ads offered free education and things like that, I'm not sure if they're as entitled (to advertise in cinemas) as groups such as the Red Cross," said Chabot.

Chabot was unable to say whether or not Cinéplex-Odeon would be accepting further advertising contracts from the Armed Forces as a 'public service' group.

THE **McGill Daily**

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The Daily is a founding member of Canadian University Press (CUP), La Presse Étudiante du Québec (PEQ) and Campus Plus (CUP Media services).

Up the wrong alley

by Michelle Gagnon

If the criteria for a good play are that it be entertaining, critical or informative, then *Up Your Alley*, by Montreal writer Seymour Blicher, fails as theatre.

The play, adapted from Blicher's novel *Schmucks* and directed by Alexander Hausvater, is considered a comedy. Its theme is *Everyman's* trials and tribulations in the pursuit of his dreams. But Blicher's *Everyman* is poorly transferred to the character of Gabor Pelzic, a Romanian immigrant making a living in Montréal as a cab driver.

The story begins when Pelzic drives his cab into an alley already occupied by an oncoming driver. Neither of the drivers are prepared to back out and a stand-off ensues.

Pelzic, at an obvious low in his life, then begins to retrace various events of his past. This is intended to present him as an entirely pathetic character, unable to succeed at anything. However, he remains colorless and unconvincing, as do the rest of the cast.

Aside from this, there seems to be little reason to much of the action in this play. Figures emerge in artsy poses behind scrims, accents fade and resurface inadvertently, lines are messed up and cues are missed.

Up Your Alley also presents offensive stereotypes of Jews and gay men. Montreal's Jewish community is represented by three entirely venal and unethical individuals, one of whom goes as far as throwing himself in front of a truck in order to collect on his insurance policy.

At mid-point in the second act, four men emerge, for no reason whatsoever, from a concealed opening in the set. Shirtless and clad in tight black leather pants, their appearance and man-

UP YOUR
ALLEY
DE/ BY
SEYMOUR BLICKER

UNE BOUFFONNERIE GRIVOISE!
A ROLICKING, RIBALD FANTASY!

nerisms portray a negative stereotype of gay men and exemplifies the thoughtless and primitive attempt at humor adopted in *Up Your Alley*.

The only interesting aspects this play are its stage design and lighting technique, created and organized by Jean-Charles Martel. The use of scrims on a multi-tiered setting, stretching across the entire stage effectively displays Pelzic's recollections.

However, the staging does not compensate for the weakness of the play. *Up Your Alley* remains a comedy which reaches to the lowest depths in search of its humor and comes up empty handed.

Up Your Alley is playing at the Saidye Bronfman Center until February 8. Tickets are \$8 for students, \$12.50 for the general public, showing Monday to Thursday.

Reference/Info desk at 13h00 to 14h00 and 15h00 to 16h00. Phone 392-4288.

Community McGill will be sponsoring a Volunteer Symposium. Drop by Union 107/108 and meet reps from social service groups any time between 11h00 and 16h00.

Montréal Neurological Hospital — Meeting for all prospective volunteers at 16h30 in the amphitheatre of the MNH (3801 University).

Social Work Film Series presents *Unemployment: Voices from the Line* 13h00, 110 Wilson Hall.

Project Ploughshares open meeting, 19h00 in Union 410. Peace Festival and other topics. New video Nitassinan to follow.

Uhuru na Ufahamu developing areas study group general meeting 18h00 in Union 410. Discussion of plans for this semester. Everyone welcome. info 392-8941

Management Undergraduate Society is holding a procrastinator's New Years party, 20h00 in the Union Ballroom. All invited.

McGill Entrepreneur's Club general meeting with guests from GAJ and ENGJ present to help young entrepreneurs get their business off the ground. 18h30 in 426 Bronfman.

GALOM coordinating committee meeting 17h00 in 417 Union. Get Involved.

Crossroads presents the video *Women in Pursuit of Health*, 19h00 Union 425-426.

Every squiggle tells a story

by Elizabeth O'Grady

At first I had my doubts about an artist who would put out his own colouring book and sell it at his exhibitions. But after all, the paintings themselves are there to be sold, so why not a colouring book having to do with them? Well hell, why not distribute bumper stickers: 'HONK IF YOU'VE SEEN MARCIAL GRENON'S PAINTINGS'?

Seriously, the colouring book shouldn't prejudice you against the art, which is calm and enjoyable. The paintings are innocuous depictions of amoeba-like shapes, usually two or three clustered together in one corner of an otherwise white canvas.

Occasionally other materials are used, usually from nature, such as a sycamore key or a feather. Some canvases feature thin stick-like forms that protrude at almost right angles, or fuzzy shapes like caterpillars. The work is finely done, with incredibly thin lines and minute detail.

The artist and the owner of the gallery kindly took some time to talk to me.

Daily: Why are your works so small? (Most works are about 12 inches square with the artist's work in about 3 inches in one corner.)

Marcial Grenon: I take advantage of

the space. It is as important as the objects.

Daily: Why do you use objects from nature?

M.G.: There is an abstract form, for example, in the sycamore key, which is already created. There are many such abstractions in nature. Natural objects, taken from their context, become abstract. I use forms which touch me when I was small, even now.

Memory is central to our civilization.

Now they are being stored in computers, so our memories are in transformation. I'm trying to depict not exactly a memory but its mutation. My two basic vocabularies are vegetables and the human species. This is a species in transformation but you can't tell whether my work depicts the past or the future. I do abstractions of time. My images make people dream, they take people on a voyage. That's why they are not too exact, as everyone has a different baggage.

Daily: How important is texture in your work?

M.G.: In most of my work, the material is very important. I create oppositions. However, in some things, their texture is not important.

Daily: Would it be possible to carry on stories from painting to painting in the viewer's imagination? (All of these works were untitled.)

...Lone Ranger in Pakistan

being raped, tortured servants, brutal landlords, loveless politicians.

Critically evaluating this poetry is the means to transcend this despair; this is the digging we have to do; finding the art is finding the lesson.

People are socialized to be reactors, not actors. Julian's work reminds me of this. If we expect to put an end to the violence of oppression we must become actors. Continuing to be reactors is to

play the game of the oppressor; we passively follow someone else's agenda.

Articulating our reactions to oppression is a significant step towards maturing into an actor. It is the naming of the beast and, having named it, we can cease our tilting at windmills and direct our energies effectively. This naming is done most eloquently in: *Coffee, Tea or UK Immigration: The Love Flight of Arazza Mumtaz*.

"I know he says, they will check / your hymen, papers are / full of these stories these days. / Maybe I could before we land, in the bathroom."

and in *Lone Ranger in Pakistan*: "The father, a member of the feudal nationalist / People's Party of Pakistan, beat and pushed / the servant with such force into the green / storage door that it snapped and splintered / into his back... green and red."

The lack of positive images of oppressed people is an indication of the successful silencing by the oppressor culture. Observe the ease with which stereotypical images of third world people come to your mind: Hollywood's Gunga Din, the Lone Ranger's Tonto, Charlie Chan.

The process of fighting these oppressive stereotypes necessitates the creation of positive images of struggling and victorious people. These images exist despite what might be evident (or, rather, invisible) in the media. Look to the reconstruction of post-Somoza Nicaragua, the struggle of the Hopi and Navajo of Big Mountain, the growing non-violent resistance of Palesti-

nians to the Israeli occupation of the West Bank.

We can go a step beyond critical evaluation, to the art, by making connections between the graphic first world oppression of the world, and the more of oppression we suffer in industrialized and allegedly democratic Canada.

Paulo Freire, educator, says it is the relationship of domination, of exploitation, of oppression, of definition violent, with the violence is a drastic means. In such a relationship, dominator and alike are reduced to former dehumanized of power, the latter. And things cannot be.

Accepting the analysis of Julian's work, the art. Responding means of transcending, and thus debilitating, we are social. Based on a critical evaluation, we can choose to be connected with Julian and the art. Represents. We can use our experiences into acts that will allow us collective strength and victory over our conditions.

Rejecting Julian's art, choosing to maintain a position and to allow our own oppression to be challenged.

Lone Ranger in Pakistan is a good starting point with the violence of each other.

events

Today
McGill Film Society presents "Day for Night," directed by François Truffaut. At 19h30, Lea 132.

The Second Hand Textbook Sale until Jan. 16th, Union B-09, 09h00 to 16h00.

Test Anxiety Groups now forming at McGill Student Counselling Service. Six weekly sessions to help you relax and concentrate on exams. Phone 392-5119.

The Department of Anthropology presents Professor Philip Salzman, Pauline Heron, Jackie Winters (Dept. of Anthropology), who will be speaking on *Women and the Poor at Risk in the Development of Rural India*, 16h30 in Lea 738.

McGill Newman Centre Chaplaincy - Catholic worship (liturgy) at 17h15, Newman Centre 3484 Peel St. Phone 392-6711.

Auditions for "Medea" - sign up today and tomorrow at Player's Theatre, Union B-08 or phone 392-8989.

Library Tour II: McLennan Library - Visit McLennan, McGill's research library for Social Sciences and Humanities and see some of its special collections: Rare Books, the Lande Room, Government Documents and more. Tours begin at the Undergraduate Library

events events

Friday Jan. 16

McGill Programming Network presents a Comedy Fest, 20h00 in the Union Ballroom. \$4.50 for students with ID, \$6.00 General Public. info 392-8976

Arab Students Association meeting 17h30 Union 410. All members must attend. New members welcome.

McGill Film Society presents "Altered States," starring William Hurt at 19h30, Lea 132.

Saturday Jan. 17

Café Commune speakers series: A day of films, French and English, starting at Noon. Windi Earthworm and Failsafe will perform after 21h00. Cheap beer after 16h00 and vegetarian food all day. At l'Usine, 77 Mont Royal West. \$3-5.

McGill Newman Centre Chaplaincy: Catholic worship (liturgy) at 17h00, followed by supper - \$2, and film - \$1. Newman Centre, 3484 Peel St. Phone 392-6711. Same program Sunday at 11h00.

Deke Party at 21h00. Live music with the Shaking Foundations. Free. Two for one happy hour, 21h00 to 22h00. 3653 University, DKE fraternity (blue door). Engineering Pub Nite with special guest Bowser and Blue. Some proceeds for Centraide. All welcome.

Public Speaking Anxiety group being formed by McGill Counselling Service to help combat "seminar presentation jitters," and "freezing up" in class. Phone 392-5119.

Disarming soviet stereotypes

by Joe Heath

The strangest thing popped up recently in the Complexe Guy-Favreau mall. Nestled between the video rental store and the A.L. Van Houtte is a *Tass Photo Exhibition for World Peace*.

The exhibition was produced in collaboration with the Société Culturelle Quebec-URSS, and presents a picture of life in the Soviet Union seldom seen in North America.

The exhibit does a lot to counter the comic book image of Russians the government and commercial media spoon-feeds us. They're actually human beings (Wow!). They have beaches, toasters, aerobics classes; their kids play with *Lego*. They even have the same sexist stereotypes as us.

We also see a form of social organization quite foreign to Western capitalism. A series of photos of a Lada plant show how the factories provide workers not only with jobs, but with housing, daycare, schools, health ser-

vices, library facilities, and even an athletics center. It's unfortunate that the only information we receive about these reforms is through Soviet propaganda.

The exhibition also focuses on the peace movement in the Soviet Union,

and presents some sobering statistics. In the Second World War, 20 million Soviet citizens were killed, 25 million left homeless, and 30 per cent of the Soviet Union's national wealth destroyed.

According to a pamphlet accompany-

ing the display, how could the USSR not want peace, "after having known such losses?"

There's no doubt that the Soviet Union is an aggressive, militaristic nation. However, the way it deals with the peace movement is interesting in contrast to the West.

In the United States particularly, pacifists are generally considered to be subversives by the government. If the North American media covers disarmament marches, they do so reluctantly, sticking articles in the back pages, or sandwiching TV images of protestors in-between crime reports. Yet Tass sees fit to display huge glossy peace march photos abroad.

Public reaction to this seemed mixed. On a table next to the exhibit is a notebook in which people can write down their comments. Reactions varied from the standard 'those damn Ruskies,' to calls for world peace, and little bit of anti-Americanism. The most astute comment came from a 12 year-old who wrote, "Peace in Afghanistan — and Nicaragua."

It is difficult to tour this exhibit and not question the level of indoctrination in our own society. My suspicion is that a similar exhibit put together by one of the corporate North American press agencies would give just as glowing a review of the capitalist system as *Tass* gives to the 'communist'.

The exhibition is showing until Friday, January 16 at 200 Dorchester West.



Condition

by Thia Fuller

Condition's new album *Red Hot and Blue* won't please a die-hard boogie-woogie fan or a true whiskey-drinking blues aficionado. The album is what the band calls 'urban primitive swing': a cross between funk, pop and bebop that is laid-back, colourful, and completely non-serious.

Red Hot and Blue is the latest offering from a band with several previous releases on the *OG* label and a thirteen song LP called *Mumbo Jumbo* on the *Psyche Industry* label. The video from the title track made it to MuchMusic, where it plays in heavy rotation along with Madonna. The band has also toured coast to coast spreading their brand of swing all the way to Vancouver.

The latest album presents six new songs to please the palate: four *Condition* originals and two covers. The familiar funk rhythms are fun and danceable, but the band also experiments, switching instrumental roles from song to song. Guitar, sax, and electric organ trade places as lead, harmony and backup rhythm. In 'the Boogie Man' this happens halfway through the song when the sax suddenly gets serious up front and the leading guitar slips into the background for a little fun and games.

These experiments are interesting if not always successful. The electric organ leading in 'Why D'ya Do Wha' Cha' Did?' sounds as tinny as Miracle

Mart music. When the same song relegates John Sobol's usually playful saxophone to background rhythm for the organ it starts sounding as frustrated as he must feel. The sax in the lead or background improvisation is what gives real distinction to *Condition's* sound. The organ is much better in backup where the fuller sounds of guitar, sax and vocals soften its electronic edge.

Creative percussion adds zest to all the songs, particularly 'Way Down Deep' and 'Havana' where Philip Lanthier plucks out rhythms with his guitar to go along perfectly with all the tapitty-taps.

Julia Gilmore's voice is big and deep, with the convincing rasp of a smoky New Orleans pool hall. She can be saucy, breathy or squawk like someone out of the B-52s. She only goes a little flat in 'Havana', when she slips into the upper octave. Philip Lanthier, the guitar man, proves he too can grind out the vocals in *Condition's* version of 'I Put a Spell On You' by Screamin' Jay Hawkins.

The only complaint that might be made about this album is that it's a little too laid back, a little too well put together. The songs never seem to real-

ly stretch the band's creativity or abilities. Only 'Way Down Deep' provides a real clue that there is more to *Condition* than apple pie and cute funk. 'Different' lyrics, an evolution of pacing and rhythms, bits of really good sax and complex percussion make this song stand out.

Condition has the talent for more original music than it's making, if they would just let loose and experiment. Montreal is open for unusual music that doesn't sound like feedback or your grandmother's funeral. *Condition* could fill in the gap.



Faites partie du McGill Daily Français

Nous vous attendons le vendredi 16 janvier à 14h00 au local du Daily. Le Daily est située au sous-sol du Union Building, local B-03. Il s'agit d'une invitation particulière à ceux qui s'intéressent au journalisme, aucune expérience requise.

- SUN.-MON.-TUES. Shot Specials
- WEDS. Ladies Night
- THURS. Prizes - Specials - Prizes
- HAPPY HOUR
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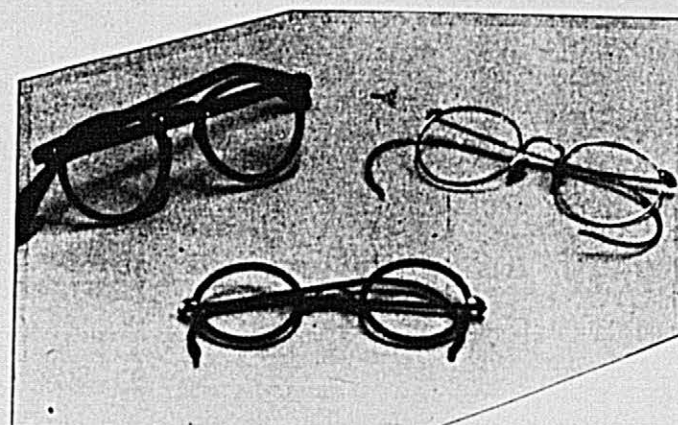
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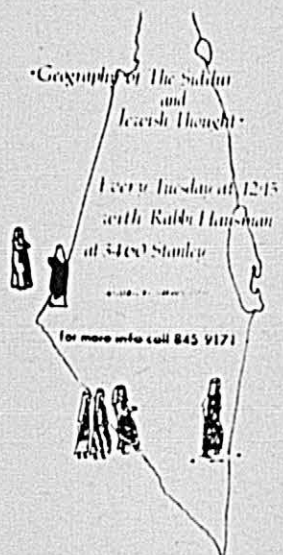
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Ads may be placed through the Daily, Room B-03, Student Union Building, 9 a.m. to 3 p.m. Deadline is 2:00 p.m., two weekdays prior to publication. McGill students: \$2.50 per day; for 3 consecutive days, \$2.00 per day; more than 3 days \$1.75 per day. McGill faculty and staff: \$3.50 per day. All others: \$4.00 per day. Exact change only, please. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print a classified ad.

341 - APTS., ROOMS, HOUSING

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343 - MOVERS

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Camp Maromac, a children's resident summer camp, requires staff for the following positions from June 27 to August 11, 1987. Counsellors. Instructors for: swimming, sailing, sailboarding, canoeing, waterskiing, tennis, land sports, gymnastics, computers, music, arts & crafts, registered nurses, nurses' aides, secretaries, waitresses, assistant cooks, potwashers. Excellent salary and

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Metropolitan News, 1248 Peel Street. Newspapers, maps, the latest fashion publications from all over the world. Toronto Star, Ottawa Citizen available 10 am, same day. Needs office and general help, full and part-time. Apply in person.

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ACTION Safety Skills for Women will hold a course at McGill starting January 21 from 4:30 - 7:00. To register, or for more information, call 284-1212.

Anglican Chaplaincy - Student Eucharist every Monday 12 noon followed by Chaplain's gourmet lunch at Newman Cen-

tre, 3484 Peel. For information about this, Bible studies and spiritual direction call Fr. Dennis Drainville 392-5890 or 879-1996.

Come worship at St-Martha's-in-the-Basement, 3521 University, Sundays at 10:30 am. Brunch follows. For more information call Rev. Chris Ferguson, Presbyterian / United Church chaplain on campus: 392-5890.

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361 - ARTICLES FOR SALE

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372 - LOST & FOUND

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374 - PERSONAL

Cold weather and too much study getting you down? Call Nightline: 392-8234.

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385 - NOTICES

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Freeze up when you want to participate in class? Got "seminar presentation jitters"? Public Speaking anxiety group forming at McGill Counselling Service. Phone 392-5119 now!

Ski night at Bromont. Tuesday, Jan. 27. Departure from McGill at 4 pm. Price: \$21, includes ski pass & return bus fare. Reservations: Michel Paquette at 661-4585.

Duke Party, Sat. Jan. 17, 9 pm. Live music with the Shaking Foundations. Free admission. Beer, 2 for 1, 9 - 10. 3653 University, DKE Fraternity (Blue door).

Rev. Chris Ferguson, Presbyterian / United Church chaplain on campus, is available to students - faculty - staff for counselling or conversation. Drop in at 3484 Peel (Newman Centre) or call for appointment at 392-5890.

Artist! The Film & Communications Students Committee needs a design for the upcoming Student Film Festival. For more info call: Pia 274-6149 or Roslyn 678-0784.

387 - VOLUNTEERS

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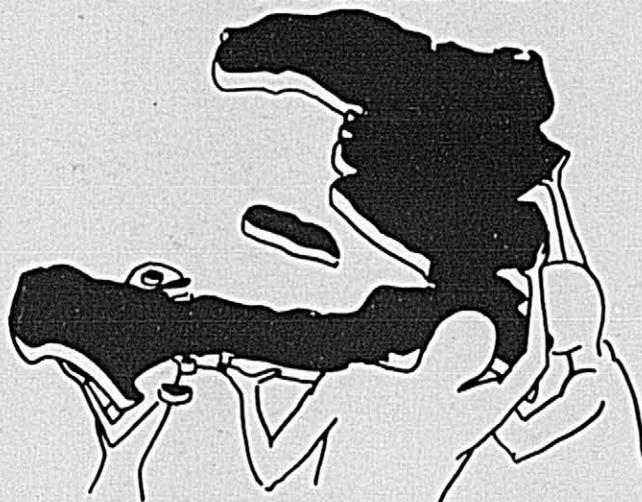
Montreal Neurological Hospital. Mandatory meeting for all students who want to volunteer this semester. Today (Thursday), 4:30 pm, at the MNH amphitheatre (3801) University.

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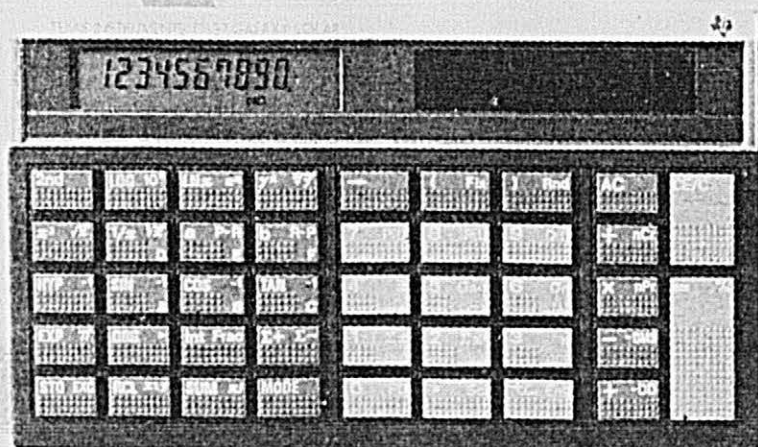
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